

PROTOTYPOGRAPHY.

*Read by Rev. Dr. Scadding, at the Carlton Celebration of the Canadian Institute,
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We contemplate with some astonishment the facility with which little children acquire a language, the quickness with which they catch the right use of words, of peculiar expressions and idioms. And when at a later stage, the processes of reading, writing and ciphering are proposed to them, we are equally struck with the readiness with which, in most instances, these processes are mastered; a readiness such that after the lapse of a few months or years, skill in these arts seems to the possessor and to others the result almost of intuition.

The reason of all this is: the certainty, now proved by long experience, that there is in the human mind, naturally, a predisposition and preparedness to form language, first simple, then complex; and to make it, when thus formed, visible and permanent in some way. And similarly in regard to numbers; there is, without doubt, a like predisposition and preparedness, first to use them, and then to reduce them, for convenience, to visible shape.

Printing, it is manifest, is an ultimate development of these innate human tendencies. The germ of the discovery was in the Race; but its evolution was deliberate, and regulated by conditions; and so, in natural order, first came the blade, then the ear, then the full corn in the ear. In short, the history of printing is a repetition of that of language itself, of writing, of numbers, of painting, of music; each of which took centuries to attain to the degree of excellence in which we now are so fortunate as to receive them. Signet rings and stamps of all kinds were a species of printing apparatus. The scarabæi, made of hard stone, found in the tombs of Egypt, bear on their under side elaborate inscriptions, evidently intended to be transferred—and that, too, probably through the medium of a pigment—to the surface of fitting substances. The dies of coins and medals in

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all countries involve the same idea—the transfer of inscriptions and devices by pressure. The Chinese, from an early period, have actually printed, laboriously carving in relief on separate tablets of wood the contents of each page about to be reproduced. And if such was a practice of the Chinese, we may be sure it was the practice also of other Asiatic peoples, equally, if not more civilized, but who have undergone greater vicissitudes.

In Europe, whether learned from Asia or devised independently, block-printing, just before the invention of the movable types, was well-known, though not practised as extensively as in China, nor with the same skill and elegance. The manufacture of playing cards was one common application of the process, but a more noble use of it was in the production of books, especially illustrated books, the picture and the description or moralization being all carved on the same wooden plate. The best known European example of an illustrated volume printed from carved blocks, prior to the invention of movable types, is the *Biblia Pauperum Prædicatorum*, a series of Scripture scenes rudely but boldly drawn, three on a page; the one in the middle from the New Testament, the other two from the Old; above and below are a pair of heads representing the prophets from whom respectively texts germane to the New Testament scene are quoted; all in Latin, with leonine descriptive verses subjoined; e.g., under a picture of the Adoration of the Magi: *Christus adoratur; aurum, thus, myrrha donatur*; and under the Burning Bush, *Lucet et ignescit, sed non rubus igne calescit*. Other remarkable early block-books are the *Speculum Humanæ Salvationis*, the *Ars Moriendi*, the *Ars Memorandi*, the *Historiæ Sancti Johannis Evangelistæ*, and various editions of Donatus, an elementary Latin grammar.

But up to 1440, or a little earlier, no one, as it would seem, while contemplating a carved block prepared for an impression, had as yet chanced to carry forward his thoughts just the one step which would have led him to the happy reflection: Seeing that all the words in a page are made up of letters again and again repeated, would it not be practicable, instead of carving perhaps all the letters of the alphabet two or three times over in each page, to make separate letters, which might be fastened together so as to form the words contained in one page; and then, after having done duty in the production of that page, be released, and combined together afresh for the production of another page; and so on repeatedly? At length, in 1440, or

a little earlier, the thought did start up in one mind at least, as will be narrated presently. The experiment was first made with wood. Separate letters were carefully carved, each at the end of a small block or stem, so shaped and trimmed as to fit in well with any of its fellows. The small blocks were strung together, we are told, by means of a strong thread passing through an eye or a hole deftly made in each of them. The result was encouraging; although the impressions produced were rude and uneven, and moreover, use speedily told upon the surface of the letter. Metal was thought of as a substitute for wood. Lead, as being most easy to manipulate, would of course be the first tried. Here again the effect of use was almost instantly to be seen. Then copper and tin were employed with respectable results. But the shaping and finishing of each letter by hand was tedious and costly. To save time and labour, small separate blocks were now cast with the view of having a letter cut in relief on the end of each; to cast the stem and the letter together in one piece was not yet proposed. Then came the idea of converting the perfectly carved letter, with its stem or shank, into a model, which, by being forced into sand or clay, or other fitting material, might form a mould, whence letters might be turned out at once in a finished state. Thus far the scale on which the experiment had been made was a limited one. A few sets of the alphabet sufficed for the trifles as yet attempted. By the use of the knife and file enough of accuracy in the shape and height of the small number of types required, was secured. But when now larger designs began to be entertained, it was seen that the process of trimming each letter by hand was altogether too slow, as well as too costly. If the great folios which the writing-rooms of the monasteries had hitherto supplied, were in future to be furnished to the public by means of the new process, it was evident that the supply of type must be plentiful and readily sustained, and that the method of finishing must accordingly be improved and expedited. Here was the crux of the first stage of the art of printing. The difficulty was at length most ingeniously surmounted. When now, a metallic compound was devised, combining a sufficiency of hardness with easy fusibility, and a suitable and satisfactory ink, the great invention, which had been taxing the wit of experimenters so long, was in effect complete.

It is singular that in the course of their long practice of block-printing the use of movable types should never have been thought of by

the Chinese, who, with their skill in minute carving, could so readily have fashioned them. Perhaps the immense number of characters used in the written language, and certain special methods observed in combinations, may have stood in the way; while in the West the invention was facilitated by the comparative fewness of the letters in the alphabets, and a consequent simplicity in the necessary combinations. A famous passage in a work of Cicero's on *The Nature of the Gods*, contained clearly the idea of words and sentences formed by selection from a mass of loose separate letters. In opposition to the philosophers who thought that the world and all that is therein had come from a fortuitous concourse of atoms, he says it would be just as easy to believe that "if a great quantity of the one-and-twenty letters, composed either of gold or any other material, were thrown upon the ground, they would fall into such order as legibly to form the 'Annals of Ennius.'" "I doubt," Cicero adds, "whether fortune could make a single verse of them." It is evident, had Cicero's mind happened for some reason to have been turned to the subject, one step further would have taken him to the thought of movable types to be employed in the reproduction of books. But with him the necessity of such an invention was not urgent. His numerous clever slaves, trained and highly accomplished as transcribers, were always at hand to supply him quickly with the volumes which he coveted so much and loved so well, whenever access for a short time could be obtained to a copy by loan from private or public collections.

Some years ago verbose disputes were rife as to the inventor of movable types. The distinctive pre-eminence of one out of two or more continental cities was involved in the issue of the strife. Haarlem, at the northern extremity of the Sea of Haarlem, a great sheet of shallow water so called, not far from the mouth of the Rhine, and Mayence, situated on the Rhine itself but far in the interior, each claimed the honour of having sheltered within its walls the man who struck out the happy thought. The question is now held to be settled by a kind of compromise. Great honour to him who conceived the idea of movable types and first employed them, however rudely; but as great, if not greater, to him who carried forward the idea, experimenting in metals and moulds, until the complex matrix and perfect type as we now see them were achieved. The invention, it is now generally believed, obscurely germinated at

Haarlem ; but it developed itself very nearly to perfection at Mayence, the latter city really deriving the discovery in a crude state from the former. The story as told by the typographical authorities of Holland, but disputed, and supposed to be refuted by circumstantial evidence elsewhere, is as follows : Lourens or Lawrence Janssoen was a well-to-do citizen of Haarlem ; according to some, a licensed victualler ; according to others, a xylographer or block-book printer, who prepared with his own hands the wooden tablets from which, after duly tinting them with pigments, he took his one-side copies, pressing down the paper or vellum on the characters, or the engraving, with the tips of his fingers. One day, idling away a leisure hour in one of the gardens or public walks of Haarlem, in company with his grandchildren, as he strolled along he fashioned with his pocket-knife, for their amusement, out of a piece of fresh bark casually picked up, a number of small letters, and then fastening them reversed on the surface of a piece of stiff paper, so as to form certain words, and turning the whole over on another piece of paper, he exhibited to his young friends a copy of these words produced by the stain of the fresh bark. At this moment of time, we are told, the notion of a wide application of the process just employed was begotten in Lawrence Janssoen's mind. The query then and there suggested itself to him : Instead of carving in solid mass the contents of each page of a book, as had hitherto been done, might not the letters be made separate and used in innumerable combinations ? I pass over details ; but some sets of movable letters were speedily constructed, first in wood and then in lead, and used with certain rude results, a few specimens of which are said to be in existence. The system adopted was kept secret in Lawrence Janssoen's household ; but at length an unfaithful employé, we are assured, purloined the newly-contrived appliances, and made off with them, first to Amsterdam and then across the country to the Rhine, and so to his former home, Mayence—having taken advantage, some say, of a holiday at Christmas time in the office at Haarlem, or, as others think, of a temporary suspension of business when the death of Lawrence Janssoen occurred in 1440.

Now John Gensfleisch (better known as Gutenberg) appears on the scene, who afterwards substituted copper and tin for wood and lead in the cutting of type, who even succeeded in manufacturing punches, and constructing moulds and matrices from which type was

cast never yet surpassed in beauty and accuracy of form, although, as we shall see, his, to some extent, was another case of the *sic vos non vobis* of old. It is recorded that the name of Lawrence Janssoen's unfaithful employé was John. No other designation is given him in the story, which is not so extraordinary, as surnames, in our sense of the term, were at the time not common. It was once conjectured that Gensfleisch was this man. But now the authorities show by a comparison of dates that this is improbable. They show at the same time that there were two persons of the same name, John Gensfleisch, senior, and John Gensfleisch, junior, uncle and nephew; and the runaway workman, they say, may have been John Gensfleisch, senior. The theft of material they think an angry Haarlem fabrication; it was simply the secret of the mode of manufacture and application that was carried off from Janssoen. On reaching Mayence, John Gensfleisch, senior, began in an obscure way the practice of the new art. Later he was joined in the same occupation by his nephew, John Gensfleisch, junior, who had now dropped the surname Gensfleisch (Gooseflesh), and assumed that of Gutenberg, from a property in or near Mayence once possessed by his family, which was noble by descent. We first hear of Gutenberg, or John Gensfleisch, junior, at Strasburg, further up the Rhine. Of an ingenious turn of mind, we find him employed there in working a new apparatus, an invention of his own, for polishing gems. With him in this undertaking are associated as partners, Hans Riffe, Andrew Drytzen, and Andrew Heilmann, who have each supplied him with money. When the particulars of the recent discovery at Haarlem reached him, probably through his uncle at Mayence, he at once set about making the experiment himself. He resolved to attempt the cutting and casting of a set of types for the reproduction of the *Speculum Humanæ Salvationis*, a book in considerable demand. His partners in the gem-polishing scheme again opened their purses to him, but strict secrecy in regard to the new undertaking was enjoined. Certain prying questions put by wives and others as to what was now engaging the attention of the partners so closely, were met by the reply that they were busy making looking-glasses for the approaching fair at Aix-la-Chapelle—an allusion to the meaning of *Speculum*, i.e., mirror or looking-glass. The letters were still fitted for use by individual manipulation. The slowness and general unsatisfactoriness of this process led Gutenberg to turn his attention

to the construction of better moulds; a study which resulted in the invention of the matrix by means of which type, cast perfect in face at once, and mathematically accurate in dimensions, has continued to be manufactured to the present time. On the death of one of the partners, Andrew Dytzehen, and a consequent lawsuit, the company which Gutenberg had formed was broken up. He now removed to Mayence, and took up his abode with his uncle there. Inspired by his typographical experiments at Strasburg, he conceived the bold idea of casting type, by his new process, for an edition of the whole Bible in folio, to be in every respect a fac-simile of the handsome manuscripts of the sacred volume to be seen, and, on occasion, purchased, at the monasteries. Much money was required for such an undertaking. The number of letters wanted for the 1282 folio pages of the proposed Bible was about 12,000 exclusive of ornamental capitals, double letters and abbreviations. John Fust, a rich banker of Mayence, was struck with Gutenberg's project, and advanced considerable sums in order that the work might be duly prosecuted. Not, however, without the proper legal security against loss on his part; as appeared after a time; for, just as everything was almost ready for the final issue of the great volume, we find Fust suddenly foreclosing on the typefounder and printer for non-fulfilment of the conditions of his bond. The courts of Mayence sustained the claim; the whole of the plant and contents of Gutenberg's office was taken legal possession of by Fust in 1455.

We now form the acquaintance of Peter Schoeffer, of Gernsheim. This is a young man who had been in the employment of Gutenberg, and was found to possess pre-eminent skill in cutting the punches for the types, plain and ornamental, required for the forthcoming Bible. Peter Schoeffer, in fact, had an educated taste as well as high skill. Like so many others who became fascinated with the new art at the outset, he was a scholar; only a few years previously he had been a student in the University of Paris. Fust perceived that he was a most eligible person to be put in charge of the printing establishment which had come into his possession. Such confidence had the shrewd banker now acquired in the prospective profits of printing and publishing, and in the superior competency of Schoeffer, that he proposed to him at once a copartnership on a suitable basis, and more; Schoeffer was to receive in marriage his daughter and sole heiress, Christina. Subsequent incidents need not be narrated. It

will be sufficient to say, that the great Bible soon saw the light. A sense of what was due to Gutenberg seems to have led the publishers to abstain from claiming the merit of the performance. It made its appearance without date or name of printer in the colophon; but it has since been universally known as Gutenberg's Bible. In modern times it is sometimes spoken of as the Mazarin Bible, from the particular copy of it discovered in the library of Cardinal Mazarin, which attracted the especial attention of bibliographers. Subsequent editions of the same work, not quite equal in grandeur and finish to the first, have appended to them the names of Fust and Schoeffer, as the printers conjointly. John Schoeffer, the son of Peter, and his successor as the head of the printing establishment, which long continued to flourish, frankly declared in a Dedicatory Epistle to the Emperor Maximilian of Germany, which he prefixed to an edition of Livy, that the whole merit of the fused metal types then come into use among printers everywhere was due to Gutenberg, and not to his father.

It is consolatory to find that Gutenberg was not crushed. In conjunction with one Nummeister, he established a press at Mayence, and issued works of importance. In 1465 the Archbishop of Mayence, Prince Adolphus of Nassau, made him one of the pensioned attachés of his household; and within the friendly walls of the archiepiscopal palace he breathed his last in 1468. This prince-archbishop was not desired by the people of Mayence, and he was obliged to oust, by force of arms, another archbishop already in possession, placed there by an anti-pope. In the process, the city was sacked, and all the industries of the place broken up, especially those connected with the printing-press. Adolphus may have wished to make some reparation for the ruin which he was the means of bringing on the city, by shewing kindness to the illustrious inventor. Gutenberg's remains were deposited in the Church of the Franciscans at Mayence. As to Fust, he died of the plague at Paris in 1466, at the age of 72, whilst on one of his business expeditions to that city in connection with the sale of his books. The stories of his unfavourable reception in Paris, and of attempts to palm off his Bibles as manuscripts, are now known to be groundless. The place of his sepulture in Paris was the Church of St. Victor.

On parting company with the four personages whose names are associated with the very first beginnings of the art of printing, it will

be of interest to note the portraits or other representations of them, that exist.

A fine engraving by Houbraken of Lawrence Janssoen, the Sacristan, may be seen in the *Origines Typographicae* of Gerard Meerman, of Rotterdam. We behold a face slightly aged; long, emaciate, and smoothly shaven, with speaking thoughtful eyes, looking out at the spectator; a benevolent, intelligent, somewhat clerical countenance, surmounted by the soft four-cornered scholar's cap, usually seen on Erasmus. The authenticity of this portrait is not certain; and the heads of the statues erected to Janssoen at Haarlem have been moulded from some other likeness. In Meerman's work is given a fac-simile of a supposed early effort of Janssoen's with his movable wooden or lead types; a so-called *Horarium*, a little vade mecum for children, containing first the Alphabet, and then the Creed and Lord's Prayer, in Latin. The inscription placed by public authority in Janssoen's house at Haarlem is also given; *Memoriae sacrum. Typographia, Ars Artium Omnium Conservatrix, hic primum inventa circa annum mccccxxiic* (1428). Attempts have been made to show that Lawrence Janssoen of Haarlem lived after the Gutenberg era, and was not in any way connected with the art of printing. Advantage is here probably taken, as in so many instances, of identity of name in two different persons. The special pleading, having for its aim the complete annihilation of the Haarlem tradition, which is old, persistent and reasonable, rather overshoots the mark.

Of Gutenberg's form and presence, posterity derives an ideal image from the statue at Strasburg, where in one of the squares he is seen raised aloft; a thin spare figure in furred cap and ample furred gown; stepping forward with energy, the two hands holding out an open scroll, on which is the inscription *Et la lumière fut*—"And there was light." The face is long, care-worn and aged; a patriarchal beard descends upon the breast. In a public place in Mayence, there is another statue of Gutenberg, not so striking perhaps as that at Strasburg, notwithstanding the celebrity of the artist of the former, namely, Thorwaldsen. In Lacroix's *Historie de l'Imprimerie*, is the head by Julius in 1698, which is the prototype of the likeness presented by the statues.

The faces of Schoeffer and Fust are familiar to us from a medal struck in their honour, showing their profiles, conjointly with that of Gutenberg. A small copy of this group is to be seen in Johnson's *Typographia*, and in numerous other works.

The new Art of Printing spread rapidly throughout Europe. The learned class everywhere at once discerned its incalculable value. In numerous instances, scholars of the first order associated themselves with the Press, not simply as active patrons, but as editors and correctors, and even as manual participants in its work. And this continued to be the case for several generations after Gutenberg's day. In the monasteries many who had been trained as transcribers and illuminators learned how to set up type, and brought their skill and taste to bear on the printed, instead of the written, sheet. Copies of works on every subject, produced by the new method, began to be in general demand. The same hunger of the mind for more abundant and more satisfying food than it had been long wont to receive, seemed to be everywhere felt. Even in the aged, the mental appetite and curiosity of youth were re-awakened by a sight of the feast of fat things, to which the new art gave unlooked for access.

In the regions which we now style the Netherlands and Belgium, there were presses at work, before the close of the century which witnessed the birth of printing with metal types, at Utrecht, at Gouda, at Delft, at Louvain, at Deventer, at Alost, at Antwerp; and in Germany and German Switzerland at Cologne, at Bamberg, at Nuremberg, at Augsburg, at Spire, at Ulm, at Esslingen, at Frankfort, at Basle, and other important towns.

In France, at Paris, a press was set up in a room of the Sorbonne, in 1478, the services of three Germans, Ulrich Gering, Michael Friburger, and Martin Crantz, having been secured by Dr. Guillaume Fichet of the Sorbonne. Peter Keyser and John Stol, workmen under Gering, soon began printing on their own account, at the sign of the Green Rod, Rue St. Jacques. Some twenty years earlier (1458) the King, Charles VII., had endeavoured to introduce printing at Paris, but Nicholas Jenson, after acquiring the secret at Mayence, at the King's expense, went off with it to Venice, where he established a press for himself. In 1478, a printer with a French name, Jacques Lachet, brought out Sebastian Brant's *Ship of Fools* at Paris. In 1473, Guillaume Le Roy and Antoine Vincent were engaged in printing at Lyons; also Klein and Treschel in 1488 at the same place; and at Caen, Robert Macé in 1491.

From Germany especially, the adepts in the new art scattered themselves like so many apostles, far and wide, carrying with them

their practical skill, and sometimes even the implements of their business. In Rome, in Venice, in Milan, in Florence, in Naples, in Sicily, the earliest printers bear German names. At Rome, Conrad Sweynheim and Arnold Pannartz, in 1465 (settled first for a short time Subiaco, near by); and Ulric Hahn, who Latinized his name into its equivalent *Gallus*, a cock; Silber in 1490, who did the same with his name, making it *Argenteus*; and Andreas Fritag in 1492. At Venice, John of Spire, 1469, and his brother Vendelin; John Emeric of Udenheim and Erhard Radolt. At Milan, Waltdorfer of Ratisbon, better known as *Valdarfer*, printer of the *Decameron* of Boccaccio, a copy of which, with his imprint, sold at the Roxburghe sale in London in 1812 for £2260. At Florence, John Petersen of Mayence and Nicholas of Breslau in 1477. At Naples, Sixtus Riesinger of Strasburg in 1471, Berthold Rying and others. In Sicily (at Messina), Heinrich Alding in 1478. In 1479, a Bible in Spanish was issued at Valencia in Spain by a German named Lambert Palmaert. (The first press in America was set up through the instrumentality of a German printer at Seville, John Cromberger. It is thought, however, that he never himself crossed the ocean, but committed the management of an establishment known by his name in the city of Mexico, in 1540, to an agent, a foreman of his, named Pablos.)

As in other departments of human activity, the practice of the new art soon began to descend from father to son through successive generations. One or two remarkable instances of such descent in the families of eminent printers will now be given; but I shall have to pass down occasionally into the sixteenth century.

And first, the Italian Aldi. These were Aldo Manuccio of Venice and his descendants. Aldo Latinized his name into Aldus Manutius, to which he sometimes added Romanus, as being a native of the Roman States. He was an accomplished scholar. He invented and largely used the *Italic* letter, which is said to be a careful reproduction of the handwriting of Petrarch, whose Canzoni and sonnets he printed in this type. He was the first to bring out books in octavo and duodecimo, a form quickly recognized to be an improvement on the cumbersome folio. He and successors of the same name issued editions of all the great works of classic antiquity, and of all the best Italian authors of their own time. Aldo Manuccio married the daughter of Andrea Torresani, a distinguished typographer, the

successor of Nicolas Jenson at Venice. The well-known badge of the Aldine press, the Dolphin and Anchor, was adopted from a medal of Titus Vespasianus, and is interpreted by Erasmus in his *Adagia* to denote the Latin *Festina lente*—"Be steady; take your time;" advice of use in literary work.

At Florence the Juntas or Giuntas were a typographical family flourishing for several generations. Bernard and Philip were eminent printers of this name. The device on the title pages of their books was the Lily or Fleur-de-lis.

At Basle, the Frobens, father and son, have a special interest as the friends of Erasmus, and the printers of his works. The house of John Froben was the home of Erasmus, when he took up his abode in Basle. John Froben's wife was the daughter of the learned Wolfgang Lachner, who like Marcus Heiland, Wolfgang Musculus, Ecolampadius, and Erasmus himself, was a corrector and reviser in Froben's office. Froben's son-in-law, Nicholas Bischoff (Episcopius), was also a notable printer. The *Utopia* of our own Sir Thomas More was printed at Basle by John Froben in 1519, and the *Encomium Morie* in 1522, the work in the title of which Erasmus amusingly plays on More's name. Holbein drew the illustrations which form so essential a part of this book. Many other works printed by Froben were also enriched by the genius of Holbein, who designed and executed elaborate and most beautiful borders and other ornamental woodcuts for them. The ready graver of Holbein has not only made his own countenance familiar to us, and those of Erasmus and More and other historic personages, but also that of John Froben, the great printer. Copies of Holbein's portrait of the latter may be seen well engraved in Knight's *Life of Erasmus*, and also in Woltmann's *Holbein and his Time*.

At Lyons, the printers Gryphii were famous for several generations: Sebastian, Antony, John, the last at Venice. The device on their title pages is a griffin and winged ball or globe.

At Paris, the illustrious typographic dynasty of the Stephani took its rise. In England the Stephani would be spoken of as the Stephenses. In their own vernacular they were Les Estiennes. The first of the name, eminent as a printer and scholar, was Henry, born at Paris, 1470. This Henry is styled Henry I. to distinguish him from Henry II., a successor a few years later. Francis, Charles, and Robert Stephens, also printers, were his sons. Robert was a

profoundly learned man. He publicly offered a reward to every one who would report to him an *erratum* in his publications. In 1531, he was appointed by Francis I. King's printer in the Greek and Hebrew languages. Henry II. was his eldest son and worthy successor. To an edition of Andrew Gellius issued by him he prefixes a Latin letter addressed to his own son Paul, in which he speaks of the household of his father, Robert : " All in it were learned," he says ; " even the domestics understood Latin, and in some sort could speak it." His mother, Paul's grandmother, could understand persons speaking Latin, as readily as if they spoke French ; his sister could speak the language, having learnt it not from grammars, but from use, just as French is learnt in France, Italian in Italy, and any other language in the country where it is spoken. Notable works published by Robert Stephens were Bibles in Latin, Greek, Hebrew, and French, and a Latin *Thesaurus* in three volumes folio. He dismissed from his edition of the classics all the contractions inherited from the MSS. A marvellous perfection marks all the productions of his press which were supervised wholly by himself. De Thou said the labours of Robert Stephens had done more for the honour and glory of France than all the high deeds of her warriors. Robert married the daughter of Josse Bade of Asch, near Brussels, another eminent printer usually spoken of by his Latin designation, Jodocus Badius Ascensius. Michel Vascosan and Jehan de Roigny, two other great French printers, also married daughters of Josse Bade. Henry II.'s *Greek Thesaurus* in four volumes folio (1572), is like his father's *Latin Thesaurus*, a wonderful monument of human labour and perseverance. The story of the shameful way in which John Scapula, an employé of his, filched the substance of this *Thesaurus* and constructed out of it the one-volume *Lexicon* (1579), formerly so familiar to English scholars, and so often reprinted, can only here be glanced at. The learned Isaac Casaubon married a daughter of Henry Stephens.

In the line of the Koburgers (properly Wolgemuths), at Nuremberg, there was an Anthony I. and an Anthony II., with a John, a Melchior, and others.

At Antwerp, Christopher Plantin founded a long-lived printing-house. His *officina* was one of the wonders of Europe and the chief lion of the city. More fortunate than some of the great printers, Plantin accumulated wealth, and lived in princely style, indulging his fine tastes, and bequeathing at his death, in 1588, a magnificent

private library to his grandson Balthasar Moret, his heir and successor. Among the products of Christopher Plantin's press was a polyglot bible in eight volumes folio, published under the auspices of Philip II. of Spain.

Finally, I name the Dutch Elzevir family, members of which, between 1583 and 1683, obtained great celebrity as printers. The first Elzevir (or Elsevier), Louis, began to print at Leyden in 1583. His brothers, connexions and descendants, were established as printers in various places in Holland, but chiefly at Amsterdam and Utrecht. In this dynasty Louis I., Louis II., Louis III., are to be distinguished; other Elzevir names are Matthew, Egidius, Jodocus, Bonaventure, Daniel, Abraham, and Peter. The list of the Elzevir publications, embracing the whole range of literature ancient and contemporaneous, including works in Hebrew, Syriac and Arabic, fills seven octavo volumes. The Elzevir print is quickly to be recognized on account of a certain pleasant openness and clearness in the fashion of the type. The foolish story about the use of silver type seems to have arisen out of the sound of the name Elzevir or Elsevier. It is said that some of the Elzevirs employed female compositors. (The device of a printer in the *officina Elzeviriana* at Leyden in 1617 was an open music-book, with notes: his name was Godefridus Basson.)

Although in the course of the preceding narrative I was brought more than once into the neighbourhood of Bruges, I reserved my mention of that city until now, in order that in association with its name I might introduce our own William Caxton.

The city of Bruges, situated not many miles inland from the port of Ostend, and connected with that port by a canal, was, during the era in which we are interesting ourselves, the capital of the Dukes of Burgundy, who held there a splendid court. These dukes, in addition to their own proper domain, Upper Burgundy (Franche Comté), had by degrees become lords also of other vast territories. They were nominal vassals of the German Emperors and of the French Kings, but far surpassed both these potentates in resources and real power. Under the German Empire they held Burgundy proper, East Flanders, Luxembourg, Alsace, the duchies of Brabant and Limberg, the marquisate of Antwerp, the counties of Hainault, Holland, and Zealand; to the French King they did homage for the counties of Ponthier, Amiens, Vermandois, Nevers, and Namur.

From 1419 to 1467 Philip the Good was the reigning duke, a munificent patron of art and promoter of commerce and industry.

To commemorate the perfection to which woollen manufactures had attained among his people, he instituted an order of knighthood—that of the Golden Fleece. A great lover of learning and literature, he maintained within the walls of his palace a staff of skilled copyists and illuminators.

William Caxton was brought into intimate relations with this Philip the Good, being at Bruges after 1463 what we should now call British Consul—a public agent stationed there, charged with the care of English interests, chiefly commercial, in the dominions of the Duke of Burgundy; technically, "Governor of the English Nation." As a man of literary tastes, Caxton was held in especial esteem by the duke.

In 1467, Philip the Good died. His successor, Charles the Bold, whose reign proved disastrous to himself and his dominions, was no professed patron of letters. It happened, nevertheless, that Caxton's relations with the Burgundian court became now even more intimate than they had been under Duke Philip. The new duke, soon after his accession, brought home as his bride the Princess Margaret, Edward the Fourth's sister, who forthwith evinced a great regard for her countryman Caxton, now a polished courtier as well as an experienced man of business. She attached him to the court as one of the gentlemen of her household. It would seem that about this time Caxton resigned the post of "Governor of the English" at Bruges, wearied perhaps with the anxieties of the post, growing more and more serious during a troubled period, and glad to withdraw into a position likely to afford him more leisure for the literary pursuits which had become so fascinating to him.

In 1470, reverses sustained by the Yorkist party in England obliged the King, Edward IV., to fly the country, accompanied by several of his adherents among the nobles; and the court at Bruges was the temporary resort of the fugitives. After the lapse of five or six months, Edward regained his throne. During this short sojourn of Edward abroad, Caxton became personally known to him and his friends through the Princess Margaret; and it is believed that this circumstance, together with public changes in progress at Bruges and elsewhere, ultimately led to the removal from Flanders to England, which took place a few years later. Caxton may have deemed the time opportune for the introduction of Printing into England. As a

commercial venture he must have seen the probability of its success. The capabilities of the novel invention for the rapid multiplication of books in request among the learned were self-evident, and he would feel sure of the royal countenance and the patronage of influential friends in the enterprise. But first it was expedient that he should make himself in some degree practically acquainted with the art, and with the economy of a printing establishment. Many intelligent men had, to his knowledge, passed over with comparative ease from other avocations to that of the printer. Why should not he? While yet acting as British agent, he had been in the habit of utilizing his intervals of leisure by translating into English a French work, entitled *Le Recueil des Histoires de Troyes*, a paraphrase of the leading passages of the *Iliad*, written by Raoul le Fevre, formerly chaplain and secretary to Philip the Good, and probably a personal friend of the translator. After various interruptions he at length completed his English version of the work, encouraged in his undertaking by the Princess Margaret, "his redoubted ladye," who deigned to suggest some improvements in the phraseology. It was begun at Bruges, he tells the reader, continued in Ghent, and finished in Cologne. And farther he more specifically states: "It was finished in the time of the troublous world, and of the great divisions being and reigning as well in the realms of England and France, as in other places universally throughout the world, that is to wit: in the year of our Lord one thousand four hundred and seventy-one." Of the translation thus continued and ended in the midst of inauspicious surroundings, Caxton proceeded to supply copies in manuscript to his mistress the princess, and his other English-speaking friends. And it was while personally engaged in this rather wearisome employment that his plans for the future took definite shape, and the resolution was formed to master for himself the new art of printing, and to issue by means of it an edition of the English version of the *Recueil* for the English market.

At this juncture we become acquainted with Colard Mansion, a Frenchman settled at Bruges. Colard Mansion was a clever engraver, calligrapher and illuminator, who had been in the pay of Duke Philip the Good, but who had betaken himself to the practice of the new art, and had set up a press in a small room over the porch of the church of St. Donatus at Bruges. Here also he manufactured with

skill the punches and matrices required in type founding, and put them successfully to their proper uses. It is conjectured that the fine founts of his office were in the first instance cut and cast at the command and cost of the late munificent literary duke. Caxton put himself under the tuition of Colard Mansion, handsomely recompensing him for his pains, learning the new art and mystery by setting up with his own hands the type of the English *Recueil*, and partaking in the manual labour of its actual imprinting at Colard Mansion's press. "I have practised and learned," he says, "at my great charge and dispense, to ordain the said book in print, after the manner and form as you may here see." A further memorandum informs us that the printing was completed "on the last day of March, 1474." A monogram or cipher is seen in several of the books afterwards printed by Caxton in England, consisting of the Arabic numerals 7 and 4 reversed and interlaced, placed between the initials of his name. On either side, in some instances, certain marks are to be seen which have been thought to be respectively an *s* and a *c*; but they are more probably only flourishes in the ornamentation of the border. If, however, the *s* and the *c* be insisted on, their interpretation may more plausibly be *sine calamo* than *Sancta Colonia*. The whole device will then be a cryptic commemoration of the time when Caxton first embarked in the novel avocation of issuing books to his friends and the public, *sine calamo*, "without the aid of the pen." Thus the first old printers were wont to boast in their colophons; and Caxton also himself thought good to remark at the close of the *Recueil*, that the work in the reader's hands was "not written with pen and ink as other books be:" an observation not altogether needless for the superficial observer, as the types used in the impression are the closest possible imitation of a local style of hand-writing.

The bulk of the printed edition of the English *Recueil* would no doubt be shipped off to an agent in London. Persuaded that he had struck a profitable vein, Caxton now completes another translation from the French, *The Game and Playe of the Chesse*, a work chiefly compiled by one Jehan de Vigny from the Latin work of J. de Cessolis, *Liber de ludo Scachorum*. This translation was committed to type as speedily as possible in the office of Colard Mansion, Caxton himself taking some part as before in the manual work. The book was dedicated to the King of England's brother, the Duke of

Clarence, and sent off at once to London. (About the same time Colard Mansion put forth an edition of the French work, on his own account, using—whether his own or ducal property—the identical founts employed in the English version.)

The work next taken up for translation, with a view to publication, seems to have been, *The History of Jason*, another of Raoul le Fevre's productions. But this was not printed until after the removal to Westminster, as is said to be proved by the type. An edition of the original French was, in this case also, subsequently printed by Colard Mansion. (The idea that Caxton learned and practised printing at Cologne, arose from a casual expression in the *Recueil*, taken wrongly by Wynkyn de Worde to mean that the book was printed there, whereas Caxton simply says that the translation into English was finished there.) It is entitled *The Book of the Whole Life of Jason*. It was from the pen of the same Raoul le Fevre, who wrote the *Recueil*, and in some sort it celebrates the institution of the Order of the Golden Fleece by his first patron, Duke Philip. The translation had probably been some years in hand. With his usual policy, Caxton dedicates the book to the eldest son of the King of England, the Prince of Wales, "our to-coming sovereign lord," as he speaks, then only four years old. He does not presume, he says, to dedicate the volume to the king, inasmuch as he doubts not that he who had permitted himself to be enrolled in the said Order of the Golden Fleece, was already in possession of the work in French; but he presents it to the prince that he may "begin therein to learn to read English." In Halliwell's *Letters of the Kings of England* are preserved the instructions given by Edward IV. to Earl Rivers, as tutor of his son, the Prince of Wales, in 1475; and amongst them it is directed that there should be "read unto him such noble stories as behoveth to a prince to understand and know." The *Book of Jason* may have been one of the noble stories used in this way in the education of the prince. In the prefaces to several of his publications, Caxton indulges in some personal gossip. In the prologue to the *Jason* he falls, consciously or unconsciously, into the vein of Froissart, and describes some arras hangings which he remembers seeing in the hall of Hesdin Castle in Artois, executed and placed there by order of Philip the Good, on which were depicted the exploits of Jason when in quest of the Golden Fleece.

No room is left for doubt as to the place of issue of the next volume of Caxton's which I have to notice, *The Dictes and Sayings of Philosophers*. He had now for certain severed the ties which bound him to Flanders and the Rhineland, after a residence there of over thirty years; and had transferred himself to the neighbourhood of the great city where his youth had been spent. Undeterred by the approaches of age, he resolved on a new career, and brought with him from abroad a full equipment as printer, his founts of type being cut and cast for him, as their appearance sufficiently proves, by Colard Mansion at Bruges. With him also came a staff of experienced assistants. On the title page of the *Dictes and Sayings* we read: "Imprinted by me, William Caxton, at Westminster, in the year of our Lord mccccxxvii." Here at last we have the three desiderated elements of certainty, and the tangible date is supplied, by means of which the present year, 1877, has been distinguished as the four hundredth anniversary of the introduction of printing into England. The author or translator of the volume now issued was no less a personage than the Queen's brother, Lord Antony Woodville, Earl Rivers, governor, as we have already seen, of the Prince of Wales. The astute printer contrives to keep in the sphere to which he had become habituated at Bruges. By cultivating the good graces of the higher powers he secures their patronage, and anticipates, doubtless, the solid advantages likely to accrue therefrom to his several ventures. In 1484 we have him dedicating a work to Richard III., who had then obtained possession of the throne—*The Book of the Order of Chivalry*. In the preceding year he had put forth the *Legenda Aurea, or Golden Legend*, a work probably known to be acceptable to Richard. In the life of St. George of England in this book, he says that in the Chapel of St. George, at Windsor, the heart of St. George is preserved, a precious relic presented to Henry V. by the Emperor Sigismund.

In 1485, Henry VII. assumed the crown, and Caxton takes an early opportunity of presenting to him in person a copy of the latest product of his press, the *History of Charlemagne*. In this year he prints Sir Thomas Malory's *Morte d'Arthur*, a compliment, we may be sure, to the Tudors, who prided themselves on their descent from Arthur through the Welsh princes. In 1489, he translates and prints at Henry's express desire, the *Feats of Arms and Chivalry*, a work

by Vegetius, and in 1490, he dedicates a translation of the *Aeneid* of Virgil to Henry's eldest son, Arthur, Prince of Wales. Henry VII. had derived from his mother, "the saintly Margaret of Lancaster," a love of books and learning. This royal lady, of whom I shall speak again, patronized Caxton, and at her command, as he himself informs us, conjointly with that of the Queen, he printed, also in 1490, the *Fifteen Oes*, a volume of prayers. He had previously printed two more translations by the hand of Lord Rivers, for whom he printed the *Dictes and Sayings*. More than sixty books, besides those named, from the press of Caxton, including the *editio princeps* of Chaucer, are to be seen in the libraries of England or the Continent. For an account of these, recourse must be had to the usual writers on bibliographical subjects. The particular spot in Westminster where Caxton first set up his press is known from an extant advertisement of his. It reads as follows:—"If it please any man, spiritual or temporal, to buy any Pies [pica prayer-books] of two and three Commemorations of Salisbury Use, imprinted after the form of this present letter, which be well and truly corrected, let him come to Westminster, into the Almonry, at the Red Pale, and he shall have them good-cheap." He appends a brief request to the reader or binder in Latin, *Supplico stet cedula (schedula)*, "Don't destroy this slip;" and then we have his cabalistic W. C., etc. The Pies were Calendar-tables (also called Picas), with rubrical directions, relating to church-services on saints' days; and the "Two or Three Commemorations" spoken of were an accumulation, so to speak, of two or three observances in one day, in which case certain combinations and omissions of proper collects were, for brevity's sake, permissible. The Red Pale was an escutcheon or shield bearing a conspicuous red stripe drawn vertically down its middle, set up over the door as a sign. The Almonry or Aumbry was a portion of the Abbey buildings now destroyed, forming part of the precinct towards the western entrance. It was the place where the doles of the monastery were wont to be distributed to the poor. Some disused apartments here, together with the dismantled chapel of St. Anne near by, were, it is supposed, leased by the Abbey authorities to Caxton. The Abbot of Westminster at the time was John Esteney. Caxton inscribes none of the productions of his press to him; but in his prologue to the *Aeneid* he mentions a reference made by the Abbot to himself

on one occasion for assistance in deciphering an antiquated English document.*

In 1485, the presses were removed from the Monastery buildings to premises of Caxton's own in King Street, Westminster. In 1491, Caxton died. He was buried in the churchyard of St. Margaret's Church, close to the Abbey.

Caxton's career was a prosperous one, and probably accompanied with much personal happiness, actively and usefully employed as he

* At the present day, Caxton's English requires, for its ready comprehension, some of the same kind of assistance from a friendly hand which Abbot Esteney sought to obtain from Caxton himself, in regard to English held to be "old" in the reign of Henry VII. I give, as a specimen, the preface to a translation of a French work, entitled "Cato," a paraphrase of the so-called Distichs of Cato, much used in the mediæval schools. We gather from this "prologue or proheyme" what were Caxton's impressions of the rising generation of the city where his own youth had been passed some forty years previously. The translation was published in 1483. Thus the work is introduced :

"Unto the noble, auneynt, and renommed cyte, the cyte of London in England, I, William Caxton, cytezeyn and conjurye of the same, and of the fraternyte and faulshipp of the mercerye, owe of ryght my servyse and good wyll, and of every dute am bounden naturally to assiste, ayde, and counceille, as ferforth as I can to my power, as to my moder, of whom I have receyved my noureture and lyuynge, and shall praye for the good prosperite and polecey of the same duryng my lyf, for as me semeth it is of grete nede, bycause I have knowen it in my yonge age moche more welthy, prosperous, and rycher thar it is at this day, and the cause is, that there is almost none that entendeth to the comyn wele, but only every man for his singuler prouffyte. O whan I remember the noble Romayns, that for the comyn wele of the cyte of Rome, they spent not only theyr moevable goods, but they put theyr bodies and lyves in jeopardy, and to the deth, as by many a noble ensample we may see in the actes of Romans, as of the two noble Scipions, Affrican and Asyan, Actilius, and many other ; and amonge al other the noble Catho, auctor and maker of this book, whiche he hath left for to remayne ever to all the peple for to lerne hit, and to knowe how every man ought to rewle and governe hym in this lyf, as well for the lyf temporall, as for the lyf spyrytuel. And, as in my judgment, it is the beste book for to be taught to yonge children in scole, and also to peple of every age, it is full convenient yf it be wel vnderstanden. And bycause I see that the children that ben borne within the sayd cyte encrease, and prouffyte not like theyr faders and olders, but for the mooste parte, after that they ben comeyn to theyr parficht yeres of discrecion, and rypenes of age, how well that theyre faders have left to them grete quantite of goodes, yet scarcely amonge ten two thryue. I have seen and knowen in other londes, dyuers cytees, that of one name and lynage successsively have endured prosperously many heyres, yea v. or vi. hundred yere, and some a thousand ; and in this noble cyte of London, it can vnnethe contynue unto the thyrd heyre, or scarcely to the second. O blessyd Lord, whan I remembre thys I am al abashed ; I can not jugs the cause, but fayrer, ne wyser, ne but bespoken children in theyre youghte ben nowher than ther ben in London ; but at their ful rypng there is no carnel ne good corn founden, but chaff for the moost parte. I wote wel there be many noble and wyse, and prove wel, and ben better and richer than ever were theyr faders ; and to thende, that many myght come to honoure and worshyppe, I entende to translate this sayd book of Cathon, in whiche I doubte not, and yf they wyll rede it, and understande, they moche be the better come rewl themself therby ; for among all other bookes this is a singular book, and may well be callyd the regyment, or governaunce of the body and sowle. There was a noble clerk named Poggius, of Florence, and was secretary to pope Eugenyne, and also to pope Nychcolas, which had, in the cyte of Florence, a noble and well stuffed librarye, which all noble straungyers comynge desyred to see, and therin they fonde many noble and rare bookes, and whan they had axyd of hym which was the best booke of them alle, and that he reputed for the best, he sayd, that he held Cathon glosed for the best book of his lyberary," &c.

constantly was in mind and body. But his times, as we have seen, were full of perturbations. What with popular risings, war with France, contests for the throne between the houses of York and Lancaster; and, on the Continent, the French determination to expel the English, the struggles of the Kings of France against their nobles, the rivalries and feuds between Louis XI. and Charles the Bold, and the German Emperor, no one of any class was sure of dying peacefully in his bed. Caxton, in the case of many of those with whom he was brought into close relations, must have been impressed with the miseries and perils attendant on high position, and the mutability of human affairs generally. It is sad to recall the fates of several of the personages whose names are associated with the books which he printed. The Duke of Clarence, to whom the first edition of *The Game and Playe of the Chesse* was dedicated, was secretly put to death in the Tower, plunged, it was currently reported, into a butt of Malmesey wine. The Prince of Wales, addressed in the *Book of Jason*, was suffocated along with his young brother, also in the Tower; and the Earl of Rivers was ruthlessly beheaded at Pomfret. For Richard III., slain on the field of Bosworth, we feel less compassion. The other young Prince of Wales, Arthur, son of Henry VII., to whom the *Æneid* was presented, never ascended the throne.

Caxton is one of the few characters in the history of England who have moulded themselves into shape with some distinctness in the imagination of most Englishmen. He lives and moves, a real person in their minds, individually recognisable, like Alfred, like Chaucer, like Shakespeare himself. And this in spite of meagre data. A few autobiographical facts casually supplied to us in addresses to the reader, scattered about in certain of his publications, a few allusions in contemporary annals, an occasional mention in legal and other documents of the time accidentally preserved, these are the only materials out of which to construct a biography of Caxton. And then we have the portrait which has come down to us as his, which, when once we have seen, we do not forget: a peaceful unmilitary face; large inquiring eyes looking out from under a slightly perplexed brow, a well-formed nose, plentiful hair and beard, grey and curling; lips making inquiry along with the eyes; the whole surmounted by quaint, almost oriental head-gear, the incipient modern hat nevertheless, with narrow brim turned up all round, retaining, however, still a portion of the hood *à la* Henry IV., with liripipe

dangling on one side. (For the instructive story of Caxton's childhood in the Weald of Kent, and his youth and early manhood in the city of London, I must refer you to the books which are in every one's hands.)

It is hardly necessary to add that the *Caxtoniana* of Lord Lytton are only remotely connected with our Caxton. They are a series of pleasant essays, whose subjects were suggested to the writer from time to time during the composition of *The Caxtons* and *My Novel*. The supposed author of these fine fictions, Pisistratus Caxton, narrates, we shall remember, the very serious differences between his father Austin and his uncle Roland, on the unsettled point as to whether they came from the branch of the ancient Caxtons whence the great printer sprung, or from that to which Sir William de Caxton belonged, slain in the battle of Bosworth field, fighting for Richard III. Considering the wide range of the *Imaginary Conversations* of Walter Savage Landor, it is singular that among the interlocutors none of the prototypographers are to be met with. With his great dramatic insight, and perfect mastery of precise, accurate English, Landor, had he chosen, might have constructed much admirable discourse between Gutenberg and Adolphus of Nassau, for example, or between Colard Mansion and the Seigneur de la Gruthuyse, or between Caxton and Earl Rivers, or Caxton and Abbot Esteney. Charles Knight, at the close of his *Memoir of Caxton*, presents us with a scene, not badly conceived, in which Wynkyn de Worde, Richard Pynson, William Machlinia and Lettou are the dramatis personæ.

Caxton's foreman, Wynkyn de Worde, succeeded to the establishment in King Street, Westminster, and carried on printing operations there until 1497, when he removed to Fleet Street, at the sign of the Golden Sun. He was a native of Holland, and had accompanied Caxton from Bruges. He improved on his master's style and adopted the Roman type. The issues of his press were numerous and multifarious, including even the Koran "of the false necromancer Mahomet," as the phrase is on the title page. The first edition of Sir John Maundeville's *Travels* was also issued by him. Four hundred and ten works or editions are enumerated as coming from Wynkyn de Worde's press. He put forth repeated editions of the *Scala Perfectionis, or Ladder of Perfection*, a religious book printed at "the command of Margaret Beaufort of Lancaster, the King's

mother," who also, as we have seen, was a patroness of Caxton; and on the occasion of the death of this princess the funeral sermon pronounced over her remains by Fisher, Bishop of Rochester, was printed at the press of Wynkyn de Worde. This interesting printer died in 1534, and was buried in St. Bride's, Fleet Street.

Another assistant of Caxton's, Richard Pynson, a Norman by birth, but naturalized in England by letters patent, had established himself independently as a printer, first, just outside Temple Bar, and secondly, in Fleet Street, at the sign of the George. Lady Margaret, the king's mother, patronized him likewise, as also did her son Henry VII. In his colophons Pynson styles himself "Printer unto the King's noble grace." After the death of Henry, his son and successor Henry VIII. continued to him the same title, and Pynson had the honour of printing the king's treatises against Luther which acquired for him the title of Defender of the Faith. Among the 215 works or editions issued by Pynson were the *Chronicles of Froissart*, and the *editio princeps* of the *Promptuarium Parvulorum*, a famous Latin-English dictionary. Pynson died in 1529. Two other printers said to have been brought over from the Continent by Caxton afterwards became distinguished on their own account, Lettou and John Machlinia.

It is not my intention to note with minuteness the English typographers who came after Caxton and his co-labourers. Between 1477 and 1500 there were one hundred and ninety master printers in London. Notary and Facques are early names on the list. There, as elsewhere, presses pass from father to son. Thus in the period mentioned, there are two Walleys, three Wolfes, three Wyers, three Powells, three Jugges, including the widow of one, three Halls, three Herfords, two Hills, two Coplands, two Days, two Alders, two Barkers, two Jacksons, two Whites. Day and Grafton, Wolfe and Wight, are especially eminent. The works printed are for the most part of the same nature as those issued by Caxton and his compeers—church books, school books, law books, medical books, classics, books of sports, fiction (poetry and prose); and it is a significant fact that Bibles are now added. The printers' places of business continue to be known by signs, the Mermaid, the St. John the Evangelist, the Holy Trinity, Our Lady of Pity, Maiden's Head, Brazen Serpent, the Well and Two Buckets, Lucretia Romana, White Horse, White Bear. At Oxford Theodore Rood of Cologne was printing in 1480, with a

partner named Hunt, who probably was the person who put forth a volume without a printer's name two years previously. The date of this book reads "mcccclvi;" out of which an "x" has dropped, a mishap which has befallen printed dates in other instances. In 1671 books printed under the auspices of the University began to be dated "E Theatro Sheldoniano," a practice which continued more or less until the establishment of the Clarendon. In 1480, also, books were being printed at St. Albans by the "Schoolmaster" of the Monastery there. At Cambridge, John Siberch, a German, was printing in 1521, Erasmus himself being a resident in the University at the same time. It was John Legate, a distinguished printer here in 1589, who first made use of the device still to be seen in the Cambridge books—a figure of *Alma Mater Cantabrigia* standing behind an altar with streaming breasts, and holding in one hand a sun, in the other a chalice, with an encircling legend of *Hic lucem et pocula sacra*. At York, a Hollander, Hugo Goes, was printing in 1506; at Canterbury, John Mytchell was similarly engaged in 1550. A press was established in Edinburgh in 1507, under the auspices of James IV. In Dublin, printing was introduced in 1551.

After the manner then just narrated sprang up the pre-eminently human art of type-printing; after the manner just narrated did it begin to spread. The rude wooden letters of the Haarlem block-printer, slowly carved with the hand, were quickly transformed into the magnificent metal characters of Gutenberg and Schoeffer, cut and cast with a finish, and impressed on paper and vellum with an effect which have never been surpassed. The adaptation of the invention to the intellectual wants of men was instantly, universally recognized. The appliances indeed by means of which these nimble ministers of man's wit are made to do their office, have undergone mighty changes. The primitive wooden wine-press of the Rhineland, with its screw and movable bar, gave the first idea of the apparatus required; nay, perhaps, in some cases was extemporized into the apparatus required. And grievous for a time was the wear even on the hardest type by the brute power of such a machine. Bleaw, of Amsterdam, an ingenious and scientific man, in 1601, civilized some of the first contrivances; but it was not until the beginning of the 19th century that the Stanhope press was constructed, made wholly of iron, and doing its work to perfection by means of delicate adjustments of pressure through spiral springs and the nicely calculated action of

a bent lever handle. Then followed the Ruthven, an Edinburgh machine, and the Columbian, a Philadelphia production, both based on the Stanhope principle, but accomplishing their tasks with greater economy of labour and greater speed.

But the demands of the age were insatiable. The successful application of steam power to machinery in other directions, quickly of course suggested itself as an auxiliary in printing, especially in the printing of newspapers, the circulation of which had now become exceedingly great. In 1814, the cylinder press of the London *Times* was the marvel of the day. Then, each in succession claiming and proved in practice to be really an advance in excellence, came the American Rotary, the Walter Web-feeder, the Prestonian Automaton—the last throwing off by a series of actions, looking like the result of self-consciousness and reason, huge sheets printed on both sides, disengaged from each other, and folded in incalculable numbers and with lightning rapidity. Caxton boasted in the Colophon of his *Recueil*, that the whole book was begun in one day and finished in one day: that is, that the first folio of the whole edition was worked off in one day, and the last folio in the same space of time. This for an edition of five hundred, and probably Caxton's would not be larger, would, when the sheet was printed on both sides, involve one thousand inkings, one thousand pulls of the press handle, one thousand placings and replacings, with a variety of other careful manipulations. Under the circumstances the old printer might legitimately claim some credit for the capabilities of his art. Perhaps not much more could have been accomplished with the machines at which Franklin worked in London and Philadelphia. The Stanhope furnished forth completed sheets of letter-press at the rate of 250 per hour. The first *Times* cylinder printed perfect copies of that great daily publication at the rate of 1,100 per hour, and now we hear of 10,000 perfected sheets per hour as the rate of production attained by the Automaton Web-feeder.

What the intellectual exigencies of future generations may be, who can say? Education is spreading every day, and in every country. The love of knowledge, of science, of literature, is penetrating all communities deeper and deeper, and will, in the onward march of civilization, be universal. And accompanying this great movement, another phenomenon is apparent—a tendency to a unity of alphabet,

a unity of typography, a unity of language. The demand for reading-matter—perhaps English reading-matter—great as it is, must in the future be vastly greater. But we must believe that man in the future, as in the past, will continue to develop contrivances answerable to his needs. Photography and electricity may be enlisted yet further than they already have been in the service of letters ; and appliances for satisfying the mental hunger of the human race, having photography and electricity as co-efficients, may possibly be thought of, which to us now would seem to involve the incredible, but which, to our descendants, will be things of course, and classed by them among the ordinary conveniences of every-day life.



CATALOGUE OF BOOKS, AND OTHER OBJECTS,

ILLUSTRATIVE OF THE ART OF TYPOGRAPHY, EXHIBITED AT THE ROOMS OF THE CANADIAN INSTITUTE, TORONTO, JUNE 13-16, 1877, ON THE OCCASION OF THE FOUR HUNDREDTH ANNIVERSARY OF THE INTRODUCTION OF PRINTING INTO ENGLAND BY WILLIAM CAXTON.*

1. WORKS ON THE GENERAL SUBJECT: TYPOGRAPHY.

Joseph Ames. *Typographical Antiquities*. London. W. Faden, for J. Robinson, 1749. 4to. It has a good portrait of Caxton.

Gerard Meerman. *Origines Typographicæ*. The Hague. 1765. 4to. It has a fine portrait of Lawrence Coster.

Henri Gockinga. *De l'Invention de l'Imprimerie*. Paris. F. Schoell. 1809. 12mo.

Paul La Croix. *Histoire de l'Imprimerie*. Paris. Plon frères. 1852. Royal 8vo. Plates.

Noel Humphreys. *History of Printing*. London. Bernard Quaritch. 1868. Folio. Numerous reproductions and *fac similes*.

Gulielmus Nicol. *De Literis Inventis: Libri Sex*. London: for H. Clement. 1714. 12mo. The frontispiece shews the Earl of Pembroke in his Library.

John Johnson. *Typographia*. London. John Johnson. 2 vols. Large paper copy. It shews in a medallion the heads of Gutenberg, Schoeffer and Fust.

J. Ph. Berjeau. *Le Bibliophile Illustré*. Londres. W. Jeffs. 1862. Octavo. Cuts.

Le Bibliophile Français. Paris. Jules Bonaventure. 1868. 8vo.

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- Gostling. *Walks in and about Canterbury*. Canterbury: for Simmonds and Kirkby. 1779. 8vo.
- Thom. J. Richards. *Antiquæ Linguae Britannicæ Thesaurus*. Bristol. Felix Farley. 1759. 8vo.
- Pythagoræ. *Aurea Carmina: Comment. of Hierocles*. Cambridge. Typis Academicis. 1709. 8vo.
- Helvetius. *De l'Homme*. Londres: chez la Société Typographique. 1773. 8vo. 2 vols.
- Fiddes. *Life of Wolsey*. London. J. Barber. 1724. folio.
- Leti. *Vie de Sixtus V.* Bruxelles: chez J. Serstevens. 1717. 12mo. 2 vols. Portrait.
- P. Sarpl. *Droits des Souverains*. A la Haye: chez H. Scheurleer. 1721. 12mo. 2 vols. Portrait.
- De Châlons. *Dictionnaire Breton-François*. Vannes: chez J. de Henqueville. 1723. 12mo.
- F. Sandford and S. Stebbing. *Genealogical History of Monarchs of Great Britain from 1066 to 1707*. London. M. Jenour, for J. Nicholson. 1707. folio. pp. 900. Plates.
- Buchanan. *History of Scotland: in Latin*. Edinburgh: for J. Paton. 1727. 12mo.
- Merlinus Coccius. *Opus Macaronicum*. Amsterdam. J. Braglia. 1768. 4to. Engravings.

7. ILLUSTRATIONS OF THE CAXTON PERIOD IN ENGLAND: REPRODUCTIONS AND REPRINTS.

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8. PHOTO-ZINCO-GRAPHIC REPRODUCTIONS IN FAC-SIMILE.

- The Folio Shakspeare of 1623. Howard Staunton's reproduction. The full-sized and the reduced 8vo. volume.
- First Edition of Shakspeare's Sonnets. London. G. Eld. 1609.
- The Holbein Society's Reproductions. The whole series.
- The Folio Prayer-book. 1636. With the MS. corrections.
- Wilhelm Wattenbach. *Greek MSS.* Berlin. 1876. 4to.
- William Cureton. *The Iliad from a Syriac Palimpsest*. London. British Museum. 1851. 4to.
- Epistle of St. Clement, from the Codex Alexandrinus. London. British Museum. 1856. 4to.
- Sprott's Chronicle. Anastatic reproduction. Closes with the reign of Edward I. 1307. Twelve sheets: each 3 feet 6 inches in length and 14 inches in breadth. Numerous curious illustrative cuts.
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- Breviarium Aberdonense. 1508. Edinburgh. Chepman and Millar.
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- Utrecht Psalter. Bagster's reproduction, with *fac-similes* of the MSS.
- Nennii Historia Britonum. Lond. Hist. Soc. 1838.
- Gildas de Excidio Britannia. Lond. Hist. Soc. 1838.
- Rio. de Bury's Philobiblon. 1344 London. Thomas Rodd and Richard Taylor. 1832. "Alere flammam" device.
- Lily's Brevisima Institutio. Editio princeps, by Pynson, 1518. London. Longman. 1830. Rude wood-cut title-pages.

9. EARLY BIBLES IN SEVERAL LANGUAGES, COMMENTS, ETC.

- Folio Bible. London. R. Barker. 1634. Black-letter. Wood-cut title.
- The Bishops' Bible. folio. London. 1566.
- Folio Bible. Latin Vulgate. Bamberg. 1713. Sumptibus W. M. Endter. Stamped vellum cover.
- Luther's German Bible. folio. Nuremberg. 1693. Joh. And. Endiers. Wood-cut illustrations. Engraved title, and full length figure of Luther.
- Folio Bible in Dutch. Dordrecht. 1741. Hendrik Keur. His device on title to New Testament.
- La Sainte Bible. folio. Ostervald. Amsterdam. J. F. Bernard and Herman Uitwerf.
- Beza's New Testament. folio. Cambridge. Roger Daniel. 1642. Fine device on title "Alma Mater Cantabrigia," etc.
- Quarto Bible. London. Robert Barker. 1615. Black-letter. Wood-cut titles.
- Quarto Bible. London. Robert Barker. 1603. Roman letter, from Beza's version.
- Quarto Bible. London. Jno. Daye and Christopher Barker. 1583.
- Biblia Sacra. Brescia. Printers, the brothers Angelus and Jacobus Britannicus. 1496. 12mo.
- Biblia Sacra. Lyons. Jac. de Millis. 1588. 8vo. Woodcuts. Device and legend, *poco a poco*.
- Biblia Sacra. Venice. Bernardinus Stagninus. 1538. 12mo.
- Diodati's Bible. In Italian, without printer's name or place. 1607. 4to. Device: a sower.
- Père Simon's New Testament, in English. 4to.
- New Testament in Spanish. En casa de Ricardo del Campo. Antwerp. 1596. Device.
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- Welsh Bible and Prayer Book. Cambridge. Joseph Bentham. 1746. 8vo.
- Biblia Sacra. Lyons. John Pullon, alias de Trin. 1588. 8vo. Woodcuts.
- Biblia Sacra. Hebraicæ, Antwerp. Ch. Plantin. 1566. A.M. 5326. 4to.
- New Testament. Wesley's Notes. London. "Printed for the Author, and sold at the New Chapel, City Road, and by all the Booksellers in town and country." 1788. 4to.
- Novum Testamentum. Græcæ. Leyden. Off. Plantin. 1591.
- Novum Testamentum. Græcæ. Sedan. Joh. Jannoni. 1628.
- Novum Testamentum. Arias Montanus. Hebraicæ: Chaldaicæ Græcæ: Latinæ. Antwerp. Ch. Plantin. 1569. folio.
- Mai's Edition of the Vatican MS. of the New Testament. Reprint. London. 1859.
- St. Matthew and Ep. to the Hebrews: in Hebrew. Basle. Henric-Petri. 1557.
- Biblia Sacra. Lyons. De Tournes. 1554. 8vo. Woodcuts.
- R. B. Blackader. The English Bible, etc. London. Mitchell & Son. 1859. 4to. 2 vols. Bp. Thirlwall's copy.
- Biblia Sacra: De Lyra. Douay. Balthazar Bellerus. 1617. folio. 5 vols. Title-page designed by P. P. Rubens, engraved by Collaert.
- J. H. Heidegger. Enchiridion Biblicum. Zurich. David Gessner. 1703. 12mo.
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- Camerarius. Comment. on New Testament. Cambridge. Roger Daniel. 1642. folio. Fine device of "Alma Mater" on title page.
- Is. Vossius. De LXX. Interpretibus. Hagæ-Comitum. Adrian Vlacq. 1661. 4to.
- Musculus. Comment. Psalmorum. Basle. Seb. Henric-Petri. 1618. folio.
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- Chinese Bible. Gutzlaf.
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- Creole New Testament. Copenhagen. 1818.
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- The Zend-Avesta of Zoroaster. Anquetil du Perron's translation. Paris. 1771. 4to. 3 vols.
- Confucius. His Scientia. Paris. Daniel Horthemels. 1687. folio. Portrait of Confucius standing in his Library. *Fac-similes*.
- Testament of the Twelve Patriarchs. London. M. Clark. 1684. 12mo.

10. BOOKS FROM THE PRESSES OF THE ELZEVIRS.

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 Busbequius. *Legationis Turcicæ Epistolæ quatuor*. Amsterdam. Ex officina Elzeviriana.
 1660. 32mo.
 Belgii Confederati Respublica. *De Laet*. Leyden. Elzevir. 1630. 32mo.
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11. BOOKS FROM THE PRESSES OF THE ALDI.

- Abduensis de Jure Civili. Venice. Aldi Filii. 1546. Anchor and Dolphin.
 Libri de Re Rusticâ. Venice. In ædibus Aldi et Andree Soceri; i.e., A. Torresani, the
 successor of Nic. Jenson. 1514. 8vo.
 Faletus. *De Bello Sicambrico*. Venice. Aldus. 1557. 4to.
 Chrysostom. *De Virginitate*. Rome. Paulus Manutius. Aldi filius. 1582. 4to.
 Robert Langlande. *Vision and Creed of Piers Plowman*. London. W. Pickering. 1842.
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12. WORKS OF ERASMUS (EARLY EDITIONS).

- The *Adagia*. Hanan Wechel. 1617. folio. pp. 774, exclusive of copious indices, and H.
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 The *Paraphrases of Erasmus*. In Latin. Basle. John Froben. 1541. folio. Fine example
 Froben's device on title page.
 The *Paraphrases*. In English. Udal's transl. Lond. E. Whytchurch. 1548. Black-letter
 folio.
Epistles of Erasmus. Antwerp. Loëli. 1551.
Colloquia. Amsterdam. Gul. J. Cæsius. 1629.
Varia. (Treatises.) Leyden. J. Mayre. 1641. 2 vols.
Moriæ Encomium. Oxford. W. Hall. 1633.
Moriæ Encomium. Amsterdam. Hen. Wetstein. 1585. 24mo. Engraved title.
Eloge de la Folie. Guendeville's Translation. Leyden. Vander Aa. 1713. 12mo. With
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Colloquies translated by Sir R. L'Estrange. London: for Daniel Brown. 1725. 8vo.
Pilgrimages to Canterbury and Walsingham (reprint). Westminster. J. B. Nichols. 1849.
 12mo. Wood-cuts.
Jortin's Life of Erasmus. London. Ric. Taylor. 1818. 8vo. 3 vols. Fine portrait.
Knight's Life of Erasmus. Cambridge. C. Crownfield. 1726. 8vo. Engravings.

13. CURIOSITIES, SPECIAL EDITIONS, ETC.

- Bunyan. *Pilgrim's Progress*. 27th Edition. London. A. W., for W. Johnson. 1748.
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 Bunyan. *Pilgrim's Progress*. 31st Edition. London. 1760, 1764, 1765. The three parts,
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 Milton. *Paradise Lost*. 3rd Edition. 1678. Portrait.
 Pope. *The Dunciad*. Notes and Prolegomena of Scriblerus. London: for Lawton Gilliver.
 1729. 8vo.
 The *Eulenspiegel*. Without printer's name or place. 1799. Plates.
 Horace Walpole. *Poems, and Castle of Otranto*. Strawberry Hill Press. 1758.

- Ferrarius. *The Hesperides*. Rome. H. Scheus. 1646. Folio. Horace Walpole's copy.
- Ferrarius. *De Florum Cultura*. Rome. S. Paulinus. 1638. 4to. Plates.
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- Dibdin. *Greek and Latin Classics*. London. J. Gosnell. 1804. 8vo.
- Ovid. John Gower's translation of "*The Festivals*." Cambridge. Roger Daniel. 1640. 12mo.
- Herman Hugo. *Pia Desideria*. London. 1690. Copperplate engravings.
- Lud. Vives. *Vera Sapientia*. Dublin. Geo. Grierson. 1730.
- Epictetus. *Enchiridion*. Glasgow. R. and A. Foulis. 1750.
- Ozell. *Trans. Boileau's Lutrin*. Glasgow. R. and A. Foulis. 1752.
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- Homer. *The Iliad*. Glasgow. Andrew Foulis. 1778. 2 vols.
- Horace. *Milman*. London. John Murray. 1849. 8vo. Illustrations.
- F. Meres. *Wit's Commonwealth*. London. W. Stansby. 1598. 3 vols. Speaks of "mellifluous and honey-tongued Shakspeare," and of his "sugared sonnets among his friends."—P. 282, vol. iii.
- Robert Langland. *Vision of Piers Plowman*. London. Robert Crowley. 1550. Black-letter. 4to.
- Newton. *Philosophiæ Naturalis Principia Mathematica*. Comment. of T. le Seur and F. Jacquier. Glasgow. G. Brookman. 1833. 8vo. 2 vols.
- Guillim. *Display of Heraldrie*. London. Richard Blome. 1630. folio. Shields coloured.
- Feltham. *Resolves*. London. Henry Serle. 1634. 4to.
- Charron. *On Wisdom*. Sennard's translation. London. 1670.
- Cartwright. *Harmonia Evangelica*. Leyden. F. Hacke. 1647. 4to.
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- Travels before the Flood*. London: for G. G. and T. Robinson. 12mo. 2 vols.
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- Emp. Julian. *Les Césars*. Paris: Chez D. Thierry. 1683. 4to. Portrait of F. W., Grand Elector of Brandenburg.
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- Clement Marot. *Pseaumes de David*. Charenton. P. des Hayes. 1613. 82mo; with music.
- Sternhold and Hopkins. *Psalms with music*. London. 1660. 48mo.
- Owen. *Epigrammata*. Amsterdam. J. Jansson. 1697. 32mo. Portrait.
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- W. Musgrave. *Belgium Britannicum*. Exeter. 1719. 8vo.
- Milton. *De Doctrina Christiana*: translated by Sumner. London. Charles Knight. 1825. 4to.
- Milton. *His Latin and Italian Poems*: translated by Cowper. London: for J. Johnson, printer, J. Seagrave, Chichester. 1808. 4to. Flaxman's illustrations.
- Milton. *Minor Pieces*. English, Italian and Latin; with T. Warton's Notes. London. J. Dodsley. 1785. 8vo.
- Cotton Mather. *Magnalia Christi Americana*. London: for Thomas Parkhurst. 1702. folio.
- Nibelungenlied. Otto and George Wigand's edition. Leipsic. 1840. 4to. Fine wood-cuts.
- Nibelungenlied. Lettsom's translation. London: for Williams and Norgate. 1850. 8vo.
- Dante. *Vita Nuova*. Theodore Martin's Translation. London. Chiswick Press. 1862. 8vo.
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 Virtuoso's Companion. London. 1794. 4 vols.
Breviarium Metense. L. J. de Montmorency Laval anctoritate. Metz. J. B. Collignon. 1778. 4 vols. 12mo.

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Antony & Wood. *Historia et Antiquitates Universitatis Oxoniensis*. Oxford. & Theat. Shield. 1674. folio. Portraits.

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Epistolæ Obscurorum Virorum. Leipzig. Truebner. 1869.
Aiciati Emblemata. Antwerp. Ch. Plantin. 1581. Cuts.
Rara Mathematica. J. O. Halliwell. Cambridge. Metcalfe and Palmer. 1839.
 Vegetius Renatus. *Mulomedicina*. Mannheim. Soc. Lit. 1781. 16mo. Bracy Clark's MS. notes.
 Bruno Seidelius. *De Morbis Incurabilibus*. Leyden. P. Hacke. 1662. 12mo.
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 N. Bailey. *Etymological English Dictionary*. London: for J. Darby, etc. 1726. 8vo. 2 vols.
 G. S. Faber. *The Mysteries of the Cabiri*. Oxford. Univ. Press. 1803. 8vo. 2 vols.
 Young. *Night Thoughts*. London. C. Whittingham, for T. Heptinstall. 1798. Portrait. Royal 8vo.

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Ballantyne Press, *History of*: in connection with Sir W. Scott. Edinburgh. Ballantyne & Co. 1871. 4to.

Herman Moll. *Geographica Classica*. London. Bowler and Carver. No date. 32 maps. 4to.
 Abraham Ortelius. *Atlas*. London. J. Norton and J. Bell. 1606. folio. Dedicated to James I. Portrait of Ortelius. Previously published at Antwerp, and dedicated to Philip II.
 Vincenzo Maria Coronelli. *Atlas*. Venice. Domenico Paduani. 1690. folio.

Matthæus Seutter. *Atlas*. Amsterdam. 1750. folio.
 J. Janssonius. *Ancient Atlas*. Descriptions in black-letter. folio.
Roma Vetus: hoc est: Ædificia ejus præcipua, suis quaque locis.
 Heriot. *Travels in Canada*. London. T. Gillet. 1807. 4to. Plates.
 Chappell. *Newfoundland and Labrador*. London. R. Watts. 1818. 8vo.
European Settlements in America. London. Dodsley. 1777. 8vo. 2 vols.
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 Kalm. *Travels*. Warrington. W. Eyres. 1770. 8vo. 3 vols.

1825. 4to.

Johnson.

Carver. *Travels*. Dublin. S. Price. 1779. 8vo.
 Nicholson. *British Empire in America*. London. J. Nicholson. 1708. 8vo. 2 vols.
 Hugh Gray. *Letters from Canada*. London. Longman. 1809. 8vo.
 Boulton. *Description of Upper Canada*. London. 1809. 4to.
 Gabriel Sagard Deodat. *Histoire du Canada*. Paris. Chez Claude Sonnius. 1636.
 Marc Lescarbot. *Histoire de la Nouvelle France*. Paris. Chez Adrian Perier. 1618. Maps.
 Lahontan. *Nouveaux Voyages en Amerique*. La Haye. Chez les Freres Honoré. 1703. 12mo. 2 vols.

02. folio.

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Louis Hennepin. *Nouveaux Voyages*. Amsterdam. Chez Adrian Braakman. 1704. 12mo.
 Charlevoix. *Voyage to North America*. Dublin: for John Exshaw and James Potts. 1766. 8vo. 2 vols.

14. MEDALS, PORTRAITS, PHOTOGRAPHS, VIEWS, ETC.

Medal struck at Mayence in 1887, in honour of Gutenberg. On the obverse, Thorwaldsen's Statue. On the reverse, Gutenberg holding up a separate metal type to one bearing an engraved wooden block. Artist: H. Lorenz. Rome.

Medal in honour of Pierre Didot l'aîné, Typographe Français. On the obverse, the head of Didot. On the reverse, a Press—"Presse Jules Didot," surrounded by the legend "Horace, Virgile, Racine, La Fontaine, ed. in folio." Veyrat fecit. 1823.

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Medals of Milton, La Fontaine, Boerhaave, Cervantes, Fenelon, Addison, Congreve, Charles V., Goujon, Dante, Oxenstierna, De Camerlin, Ducange, George Canning, Peter Paul Rubens, Agassiz.

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Andrew Marvell. Henry Spelman. Leland. Geo. Hearn. Jno. Strype. W. Somner. Justel. Chapman (Homer). Gerard (Herbald). Lydgate. Gower. Lilly. Fosbrooke. Bewick. Duke of Roxburghe, 1804. J. Evelyn. Charles Knight. Coleridge. J. O. Halliwell.

Volume of Danish Portraits. Copenhagen. 1806.

Two Photographs of Gutenberg's Statue at Strasburg. A Photograph of Gutenberg's Statue at Mayence. A Photo. view of Mayence. Jügel's Views on the Rhine, 1829: before Steam.

Death of Bede. The First Proof. Press of Badius Ascensius.

Interior of the Library of St. John's College, Cambridge; of Trinity College, Cambridge the Bodleian.

Interior and Exterior Views of Westminster Abbey and St. Paul's, London.

15. SPECIMENS OF THE EARLY TORONTO (YORK) PRESS.

Upper Canada Gazette, or American Oracle. 1798. William Waters and Titus G. Simons printers.

Peter Russell's Proclamation. Dec. 15, 1798. Same printers.

Upper Canada Gazette, or American Oracle. 1803-1807. J. Bennett, printer.

Almanac. 1804. J. Bennett, printer. Almanac. 1815. John Cameron, printer.

English Acts of Parliament relating to Upper Canada and Provincial Statutes of Upper Canada from 1792. 2 vols. 4to. R. C. Horne, printer. 1818.

Upper Canada Gazette and Weekly Register. 1824. Charles Fothergill, printer.

Upper Canada Gazette and U. E. Legallist. Jan. 5, 1826. June 30, 1827. R. Stanton, printer. Gospel of St. Matthew in Ojibway. York. Printed at the Colonial Advocate Office, by James Baxter, printer. 1831.

Sibbald's Canadian Magazine. January, 1833.

Todd's Manual of Orthoepey. 4th Edition. Printed at the Office of the Guardian. York. 1833.

Walton's York Commercial Directory and Street Guide. Thomas Dalton, printer. 1834.

Patrick Swift's Almanac. 1834.

Warren's Selection of Church Music. Robert Stanton, printer. 1835.

Toronto Almanac and Foyal Calendar. 1839. Printed at the Palladium Office, York Street.

Toronto Recorder. July 30, 1834. Geo. Perkins Bull, printer.

Commercial Herald. Feb. 21, 1838. Hackstaff and Rogers, printers.

The Advocate. No. 539. Oct. 16, 1834. Baneroff and Baxter, printers.

Correspondent and Advocate. June 8, 1836. W. L. Mackenzie, printer.

The Observer. Jan., 1828. John Chazy, printer.

The Courier. Feb. 29, 1832. Geo. Burnett, printer.

The Sapper and Miner. Oct. 25, 1832. G. W. Thompson, printer.

Palladium. May 9, 1838. Charles Fothergill, printer.

The Patriot. Jan. 14, 1834. T. Dalton, printer.

Canadian Freeman. April 17, 1838. Francis Collins, printer.

Mackenzie's Gazette. June 8, 1839. Rochester, N.Y.

The Maple Leaf. 4to. Henry Rowell. 1843.

16. SPECIMENS OF THE EARLY QUEBEC PRESS.

- Quebec Gazette. June 21, 1764. Printers, Brown and Gilmore (*fac-simile*).
 Quebec Gazette. May 22, 1770. John Neilson, printer. Aug. 14, 1794, to April 21, 1803.
 The same.
 From the same press. The Laws of Lower Canada. On the title-page is a copy of the seal of the first Province of Quebec. The central device is the King pointing to a map of Canada; below in the exergue, "Extentæ gaudet agnoscere metæ." The whole surrounded by the legend, "Sigillum Provinciæ Nostræ Quebecensis in America."
 The Times: Cours du Temps. 11 Mai, 1795. Quebec, à la Nouvelle Imprimerie.
 Nouvel Alphabet. Quebec, à la Nouvelle Imprimerie, Rue du Palais. 1797.
 Le Canadien. Nov., 1806. March, 1810. Printer, Charles Roi.
 Copy of Dilworth's English Spelling Book, with the inscription, "Ce livre appartient à Louis Chiniquy. Quebec, 1803."
 Smith's History of Canada. 2 vols. 8vo. John Neilson. 1815.
 Quebec Almanac for 1819: pp. 237. J. Neilson, 3 Mountain Street.
 Hawkins' Picture of Quebec, with Historical Recollections. Neilson and Cowan. 1834.

17. SPECIMENS OF THE EARLY MONTREAL PRESS.

- Proclamation of Lieut. Gov. Simcoe, dated at Kingston, July 9, 1792; but printed at Montreal by Fleury Mesplet.
 From the Press of Nahum Mower: A Concise Introduction to Practical Arithmetic, by the Rev. John Strachan, Rector of Cornwall, Upper Canada.
 Smart's Sermon on the Death of General Brock, preached at Brockville, Nov. 15th, 1812.
 Montreal Herald: 1811-1814. William Gray, printer.
 Report. Loyal and Patriotic Society of Upper Canada. Wm. Gray, 1817.
 Letters of Veritas. Montreal. W. Gray. 1815. 8vo.
 Letters of Nerva. Montreal. W. Gray. 1815. 8vo.
 Dr. Strachan's Sermon on the Death of the Hon. R. Cartwright. W. Gray. 1816.
 Canadian Courant. Montreal, Wednesday, Dec. 29, 1819. Vol. xiii. No. 35. Nahum Mower printer.
 Canadian Review, 1824-1826. E. V. Sparhawk, printer. Montreal.
 Canadian Magazine and Literary Repository. Montreal, 1824.
 Hawley's Quebec, The Harp, etc. Montreal. A. Ferguson. 1829. 12mo.
 Hawley's The Unknown, etc. Montreal. J. H. Hoisington & Co. 1831. 12mo.
 Kidd's Huron Chief, etc. Montreal. Office of Herald and New Gazette. 1830. 12mo.

18. SPECIMENS OF THE EARLY NIAGARA PRESS.

- The Imposing Stone of the First Printing Press of Upper Canada. Presented by Mr. R. C. Gwatkin. The following inscription has been cut upon it: "Imposing Stone of the first Printing Press in Upper Canada, at Newark (Niagara), 1793. Teste W. Kerby, Niagara, 1873."
 No. 1, Vol. i., of the Upper Canada Gazette, or American Oracle. April 13, 1793. Louis Roy, printer: at Newark or Niagara.
 Vol. ii. of the same periodical is printed by G. Tiffany.
 In Vol. iii. the name of Titus G. Simons appears as that of the printer. In the autumn of 1798 the paper is issued at York: "W. Waters and T. G. Simons, printers."
 "A Proclamation to such as are desirous to Settle on the Lands of the Crown in the Province of Upper Canada," is printed by G. Tiffany at Newark, in 1795. This document is a reprint of one dated at Quebec, Feb. 7, 1792.
 Tiffany's Almanac for 1802.
 Niagara Spectator, No. 12. 1818. Amos McKenney, printer.
 Niagara Gleaner. Feb. 11, 1819. Andrew Heron, printer.
 David Thompson. History of the Late War. Niagara. T. Sewell. 1832.
 St. David's Spectator. No. 20, 1816. Printed for the Proprietors.

19. SPECIMENS OF THE EARLY KINGSTON PRESS.

- Dr. Strachan's Sermon on the Death of Dr. John Stuart. Printed by Charles Kendall, Kingston, 1811.
 Kingston Chronicle. 1819. Vols. i. and ii. Printed for the Editors.
 Kingston Gazette. Nov. 17, 1812. Printer, Stephen Miles. (Obituary of Gen. Brock.) Other numbers.
 The Upper Canada Herald. Kingston, April 4, 1832. No. 683. Vol. xiv. T. H. Bentley, printer.
 Port Hope Gazette. Nov. 29, 1845. W. Furby, printer.

20. SPECIMENS OF THE EARLY HALIFAX PRESS.

- Halifax Gazette, July 28, 1763. Printer, Antony Henry.
 Perpetual Acts of Nova Scotia. Printer, Robert Fletcher. 1767. folio.

21. SPECIMENS OF THE EARLY BOSTON PRESS.

- The New England Courant : No. 80. Feb. 11, 1723. Printed and sold by Benjamin Franklin in Queen Street, Boston.
 Boston Gazette. May 12, 1770. (Account of the Boston "Massacre.")
 Jonathan Edwards' Dissertations. Printer, S. Kneeland. 1765.
 Hubbard's Indian Wars. Printer, John Boyle. 1775.
 New England Weekly Journal. April 8, 1728. Boston. S. Kneeland and T. Green. Charter of William and Mary to Province of Massachusetts Bay, and Laws of said Province. Boston. S. Kneeland. 1759. folio. pp. 624.
 Increase Mather. Sermon on an Execution for Murder. Boston. Richard Pierie. 1687. 12mo.
 Cotton Mather. Sermon on a Man about to be Executed for Murder. Boston. Richard Pierie. 1687. 12mo.
 Samuel Willard. Mourner's Cordial. Boston. B. Harris and J. Allen. 1691. 12mo.
 Samuel Mather. Life of Cotton Mather, with sermons on his death. Boston : for S. Gerrick. 1729. Svo.

22. SPECIMENS OF THE EARLY PHILADELPHIA PRESS.

- A German work in 4to. Fragen, etc., von einem Knecht Jesu Christi. 1742. Philadelphia. Gedruckt und zu haben bey B. Franklin.
 Mackenzie's Travels. Arctic Regions. Svo. Philadelphia : for John Morgan. Printer, R. Carr. 1802.
 Philadelphia : Claypoole's Daily Advertiser. Feb. 25, 1793.
 Philadelphia Gazette and Daily Advertiser. July 12, 1800.
 Geographical View of Upper Canada. M. Smith. Philadelphia. J. Bioren for T. and R. Desilver. 1813. 12mo.
 New York Morning Post. Nov. 7, 1793. Morton and Horner, printers.
 New York Time Piece. Nov. 24, 1797.
 New York Herald. April 25, 1807.
 M. de Staël. Germany. New York. Eastburn Clark & Co. 1814. 12mo. 2 vols. Printed at Albany by E. and E. Hosford.

Other Papers.

- The North Georgia Gazette and Winter Chronicle, complete ; put forth in MS. in the Arctic Regions during Capt. Parry's First Voyage towards the North Pole.
 Wilkes' North Briton, complete.
 The Kentish Post and Canterbury News Letter. Aug. 26-29, 1761.
 Evening Mail. London. Monday, Jan. 28, 1793. Printed logographically by J. Walker, Printing House Square.
 London Times. Jan. 1, 1788. (*fac-simile*).
 London Times. Jan. 5, 1795.
 London Times. Oct. 3, 1798.
 Mercurius Domesticus. London. Dec. 19, 1679. (*fac-simile*).
 Edinburgh Advertiser : No. 1174. Year 1774. (Contains Letter of Am. Congress to the People of England.)
 Glasgow Advertiser. Vol. for 1789. J. Mennon, printer.
 English Mercurie : No. 50. July 23, 1588. London. *fac-simile*.
 Weekly Newes : No. 19. Jan. 31, 1606. London. *fac-simile*.
 The Gazette : No. 432. Sep. 5, 1658. London. *fac-simile*.
 London Courier. Mar.-Dec., 1815.
 The Age of Science. Jan. 1, 1977. A Newspaper of the xxth Century, by Merlin Nostradamus.
 Wreck of Westminster Abbey. London. C. Stalker. 2001.
 English Revolution of 1867. By Lord Macaulay's New Zealander. London. Warne. 3867.

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